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all," from Mr. Lincoln's second inaugural; "Do all the good you can and say nothing about it," taken from Dickens's speech to the Winchester boys, and "Respect the burden," which is ascribed to the first Napoleon. The principal book-case, shown in the illustration, is of a special design and intended for special needs. The framework is mahogany, and the panels ebony, and

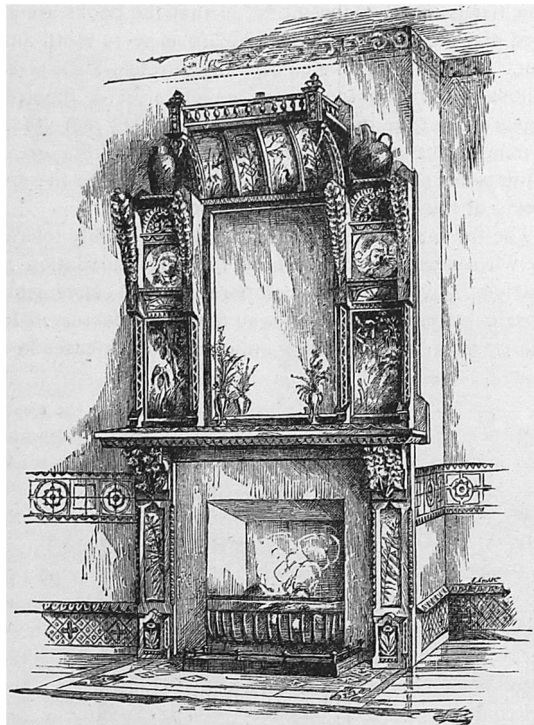
will be, each stone being paid for before it is laid. To this house, when finished, the carved wood-work described above will be transferred, and will help to complete one of the most artistic homes on the Ohio.

MARY GAY HUMPHREYS.

CONCERNING BOOK-CASES.

THERE are book-cases and book-cases, just as there are books and books. There is the richly-carved cabinet, with its inlaid panels, its elaborate brass, its silken curtains, its beveled glass, its chamois-covered shelves, its tough back carefully protected against damp, all uniting to perfect a fit tabernacle for priceless volumes, so old, so rare, so beautifully bound as to be absolutely too precious for human creatures' daily food. There is the single board held against the side of a shanty by a bit of string and a nail or two and supporting a worn Emerson, an old copy of Franklin, a cheap Shakespeare and two or three volumes of Cooper, Scott or Longfellow, battered and worn—and yet far more highly prized by their owner than any bibliophile's treasure which he loves selfishly, merely as the miser loves his gold. And between these two extremes are numberless intermediate varieties. There is the sober row of books filling the top of the mantel-piece—a bad place for books as the warped backs and cracking covers reveal only too soon. There is the first attempt at a book-case, the box once filled with soap or wine, now planed and stained and divided in two by a transverse partition, which serves as a shelf, and with the bottom and the top gives accommodation for three rows of books; this primitive device is not to be despised, for it will afford shelf-room for quite fifty volumes, two thirds of which are inside the box and are thus always ready to move and easy to handle. In a country with a population as nomadic as ours, any book-case, however elementary, which holds books as well in one place as another, and as well when moving from one place to another as when settled, and which saves all trouble of packing before transport and of rearrangement afterward, is not without its good points; and there are many worse ways of providing for books than a combination—by means of a few screws—of half a dozen such boxes into a large stand. If sets of these boxes were placed back to back they might do service as a screen to divide a

than a yard in length, are united by thin but strong iron rods which bend back at the top to hook over nails on the wall. A large-sized set of these hanging shelves will accommodate two or three hundred volumes; and even a smaller set will afford room for a full hundred. These shelves are symmetrical and graceful; they can



SITTING-ROOM MANTEL.

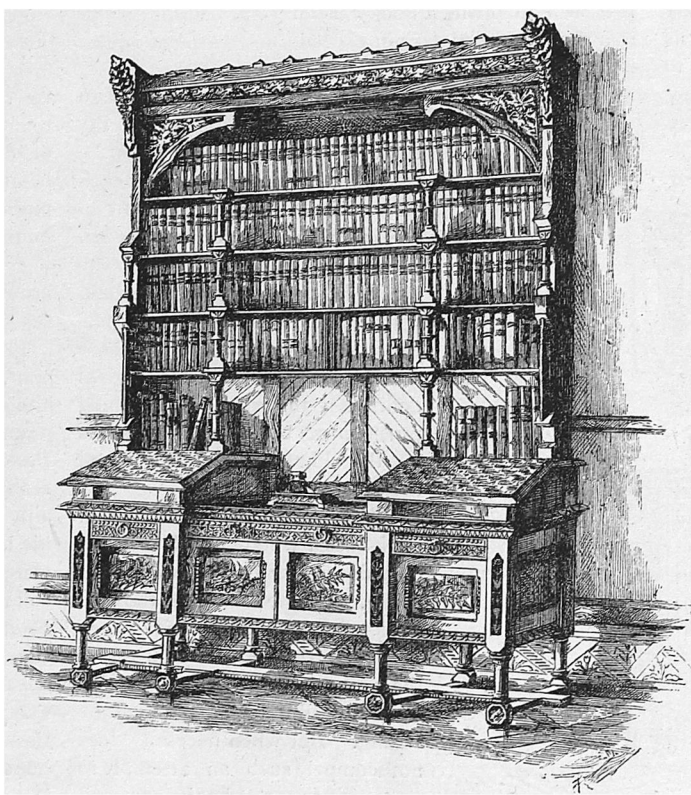
IN MR. PITMAN'S HOUSE AT CINCINNATI.

the ornamentation is so clearly indicated that it requires no description. The sides of the bay-window are also utilized for bookshelves with that strict economy of space which has contrived "infinite riches in little room." The edge of each shelf and the uprights are all lightly cut in a continuous stem and leaf design. This repeated mention of carving may seem wearisome to the reader, but the ornament itself appears always as a pleasant surprise, and is apparently as accidental and varied as if it had been suggested by some spray or curious twist of leaf seen outside of the window. Indeed, in all the ornamentation of the Pitman house the great charm is not so much in its abundance as in the new forms and in the pleasure of seeing old forms turned to new uses.

There is a vein of poetical fancy and sentiment blended with much of the work which a chance observer might not appreciate, since it lies chiefly in associations, but which must be a constant source of pleasure to the inmates. A mahogany bedstead is one of the most elaborately carved pieces in the house. One feature of this carving is a number of small panels, on each one of which is a small flower in high relief, which has been copied from some one of the wild flowers which it was Mrs. Pitman's pleasure to seek in the woods and transplant into her own grounds. In other parts of the bedstead the foliage, flowers, and birds make a wild tangle almost three inches in relief, showing some of the most skilful work in the house. In the same room is a washstand whose ornament is appropriately taken from aquatic plants.

To speak in general of the ornamentation of this house, it is characterized, first, by its refinement; second, by the new motives taken directly from the great sources of ornament, and proving how inexhaustible these are, and, third, by the way in which these are used, in actual copies of the flower and plant, and again in their conventionalized forms.

Immediately back of the house, on a higher ledge, rises a lofty and imposing stone mansion whose walls are scarcely half way up. This is Mr. Pitman's future home, now several years in process of erection, since the work goes on upon a plan as novel as its interior

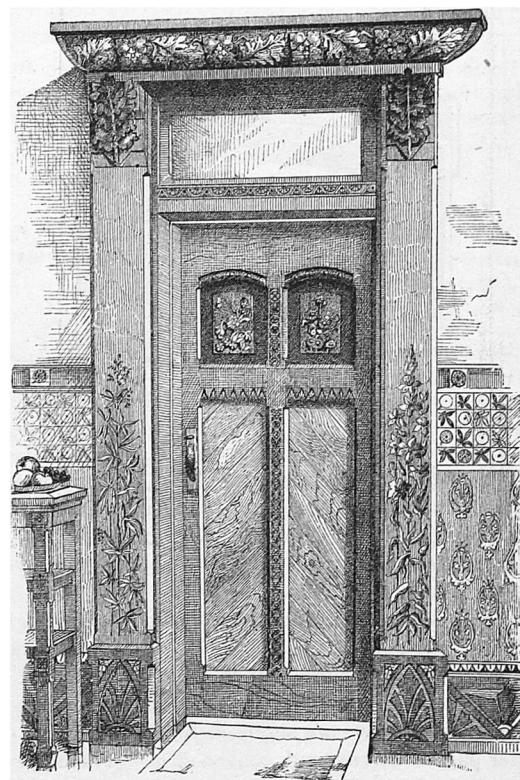


MAHOGANY BOOK-CASE.

IN MR. PITMAN'S HOUSE AT CINCINNATI.

room or to form an alcove before a window—an alcove which could be utilized as the study of a minister or lawyer or journalist hard pressed for space.

Almost as simple as this improvised book-case and perhaps better suited to most tastes, are the sets of hanging shelves now to be found in nearly all book-stores. Three, four or five light wood shelves, less



DINING-ROOM DOOR.

IN MR. PITMAN'S HOUSE AT CINCINNATI.

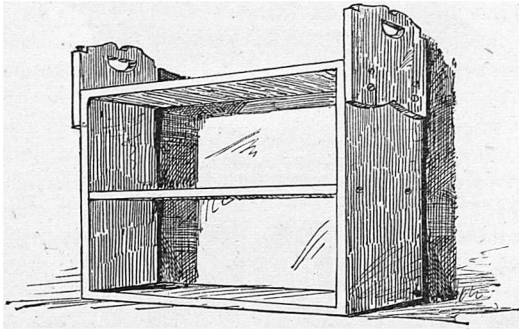
be packed in a very small space, and they can be put together in a very short time. In many houses there are not more books than will fill a set of these hanging shelves; and even in houses where there is a library with an abundance of books, there are likely to be members of the family who own and cherish their individual collections of volumes which they can hang on the walls of their own rooms under their own eyes. More ample than these hanging shelves are the so-called "Eastlake Portable Book-cases," which stand four or five feet high from the floor and hold five or six shelves, three or four feet long. They will accommodate perhaps twice as many volumes as the largest set of hanging shelves; and as they stand solidly and firmly on the floor, they may be laden safely with heavy tomes which one might not be willing to trust to the more fragile hanging shelves.

When a greater collection of books has been got together than can be stored comfortably in one or two of these simple and ready-made book-cases, the collector begins to feel that he has something worthy of being called a library, and he is likely to seek to house it more luxuriously. In all probability a separate room is set apart for the literary treasures, and this room is called the library, and its walls are more or less lined with book-cases made to order. And here we are met at once with the question as to whether the book-cases ought to have doors or not. There is great diversity of opinion among experts. The manufacturer of the Eastlake Portable Book-case has solved the question to his satisfaction by doing without doors. The ordinary maker of ready-made furniture solves the question to his satisfaction in turn by offering for sale a book-case with glass doors. And the collector of bibliographic curiosities solves it anew also to his satisfaction by hiding his treasures in a book-case with wooden

doors, seeking in vain to keep out the light which fades and the dust which destroys. There are those who have open shelves adorned with a pendent fringe of leather or cloth. There are those again who have doors of open frame-work filled with wire netting.

Which is the best of these many arrangements, it is not easy to declare; and yet a search for the reason

why a thing is, may help us toward a proper solution of the problem. The object of doors is to preserve the books from dust. It may be said once for all, that doors do not succeed in keeping out dust altogether. And though they keep out much of the dust, they also keep out most of the air. Now, a book is like a human being in that it needs air and light. Without air and



ELEMENTARY BOOK-CASE.

light it is likely to deteriorate, to decay, to mildew, and to rot. The learned Mr. Blades advises against doors, declaring that "the absence of ventilation will assist the formation of mould." The learned M. Rouveyre, however, advocates doors, advising that they be opened on sunny days, but carefully closed before night-fall that no moth enter in to corrupt. And the learned Mr. Lang seems to agree with the learned M. Rouveyre rather than with the learned Mr. Blades. Yet where doctors disagree, we are surely justified in choosing the better part of beauty and convenience. Therefore let doors be eschewed for the most part so that the books on your shelves may keep themselves whole in the blessed light and the necessary air; but let them be taken down carefully twice or three times a year and dusted thoroughly, while their shelves are also cleaned with a full desire to draw as near as possible to godliness. Books arranged on open shelves have a kindly and more comfortable welcome than when caged behind glass. Wooden doors are little better than selfishness, and doors with wire screens are rank barbarity. There is a delight in being able to put your hand on a book at will without having to seek for a hidden key to turn a cruel lock and to open an unnecessary door. There is no danger then that the key is lost or that the lock is rusty. The hospitable shelves proffer their stores of wisdom, and of wit, without hesitation, as though begging you to help yourself. All is as open to

ignorant of their quality and capable of doing damage unwittingly. For those who collect pamphlets, who preserve back numbers of magazines and periodicals, who accumulate all sorts of literary odds and ends, it is well also to have another case with wooden doors, behind which these unsightly gatherings shall be preserved from the profane eye, and shall be protected as far as may be from the wear and dust of the open shelves. But these are distinctly exceptions, and their recognition as such makes the general rule only more emphatic. This general rule is to keep books on open shelves in sight, open to the air and the light and the friendly hand, guarding them against dust and decay by careful examination and cleansing at least twice a year.

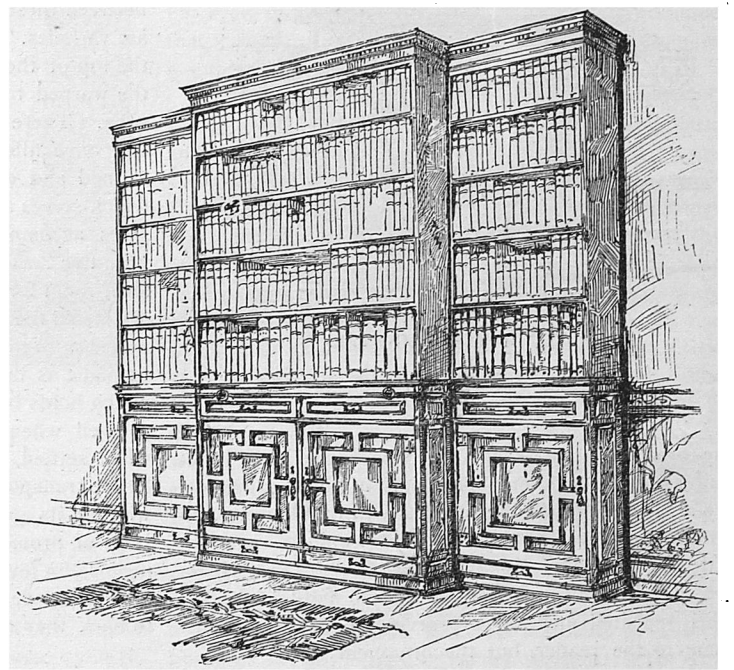
It is not a difficult matter to combine harmoniously in a single book-case the open shelves, the cupboard and the glazed compartment, and even to add other useful adjuncts like drawers to receive odd papers and prints, and a slide to sustain books of reference for temporary use. An admirable arrangement is to have at the bottom of the book-case a drawer eight or ten inches deep to contain pamphlets which may be packed on edge with only their backs showing, a mode of storing especially useful for plays and annual reports of societies. Above the drawer is a cupboard perhaps twenty inches high closed with wooden doors and containing two shelves whereon may repose unbound magazines, files of periodicals and numbers of subscription works in course of publication. Above this again, a shallow drawer three inches deep is often of use for papers, cards, and other odds and ends which it is well to have at hand always and at the most convenient height. Over this drawer there may be a slide of flat board, to be pulled out on occasion when a heavy book is to be consulted for a moment, or when books are waiting to be put in place on the shelves. The open book-shelves begin thus at about a yard from the floor and rise as high as may be necessary. It is well to divide a book-case of this sort into sections not exceeding a yard in width, so that, for

example, in a room of average size with a mantel-piece in the centre of one wall, there would be room for three sections on each side of it. Then the section in the centre of the opposite wall, facing the fireplace, may easily be made a little more elaborate, with higher cupboards and perhaps wider shelves, and to these shelves it may be well to add glass doors that the more delicate and precious of the literary treasures in the library may be stored therein.

Whatever the arrangement of book-cases, whether with or without doors, and whatever their width, they should not be too tall. Of course where many books have to be crowded into a small room, the owner must needs pile up his shelves until they almost touch the ceiling. But when necessity does not compel such an attempt to compress as many books as possible into a narrow space, the topmost shelf should not be so tall that a man standing on the floor cannot take down from it any

and heat, especially the dry heat of gas and hot-air furnaces, is very injurious to books, decaying and cracking the bindings and bringing rapidly to light any hidden defects in the paper. As a fact, to have the topmost shelf in easy reach, is the extreme limit to which the height of a book-case ought to be allowed to rise. The old-fashioned library, public and private alike, with its Gothic architecture, its vaulted ceiling, its lofty alcoves and its circling gallery, piled high with books rising tier over tier is wholly unscientific, in that the books are as hard of access to man as they are easy to moth and rust. The upper galleries of a high-arched library are almost as hot as the upper galleries of a theatre. Books are not the better for being baked, any more than is man. The massive pile of buildings with a great dome towering over all no longer meets with the approval of the expert in library science.

The tall book-case, like the tall house, is only tolerable when needs must. Where the accommodation is spacious, low cases are incomparably more convenient, more comely, and in every way more satisfactory. In a large room like a picture gallery low book-cases in a

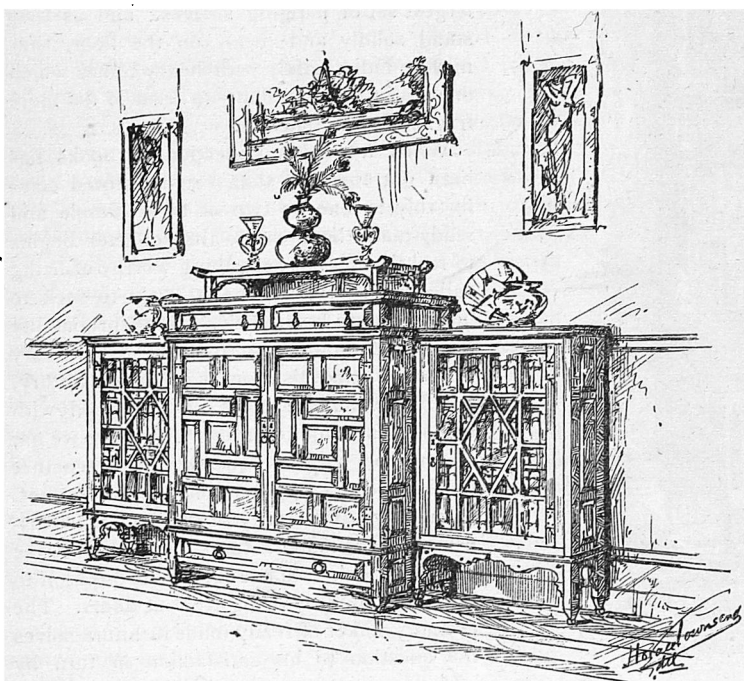


LIBRARY BOOK-CASE.

row, rising only waist high, afford standing room on their tops for abundant bric-à-brac, under and in front of the lines of hanging frames. An irregularity in the height is pleasing to the eye; and the higher cases might be cupboards with wooden doors to conceal unbound engravings and photographs, while the intervening cases, somewhat lower, have their open shelves crowded with books on art and artists.

ARTHUR PENN.

TAPESTRY painting seems still to be running the gauntlet of criticism and discussion, and perhaps one reason it has not become more popular is that there is really so little of it, as yet, to be seen. It unquestionably has much in its favor and is, at the same time, liable to be much abused. It is not for picture making; water colors for work on a small scale are much more suitable. Neither is it, by any means, the easy art some people fancy. It requires some certainty of touch, some experience of color, and to expert beginners, who have never conquered any of the difficulties of art in more manageable materials, to expect to excel in the use of these dyes is unreasonable. Its proper sphere is for house decoration on a large scale, and in that way it is only just beginning to be used. The lovely and delicate transparent colors and the texture, which the coarsely-ribbed canvas gives, are invaluable aids to effective decoration on large surfaces and in broad masses. It has many of the advantages of fresco, with the additional one of being movable and that of the possibility of its being done in a position comfortable and natural to the artist. It is not at all necessarily a sham, or a simple imitation of the old tapestries, but it opens a field of new and original work, qualities of tone and harmony being made attainable by the use of these colors, which no other medium affords.



PICTURE GALLERY BOOK-CASE.

the hand as to the eye. The owner knows the place of every volume and can put his hand in the dark on the book he seeks.

It is just because of this liberal and generous openness that it is well to have in a library one case with glass doors, that the more valuable volumes may be kept there in safety from the hand of the chance visitor

book he seeks without undue extension of his limbs. This limit of height is advisable for two reasons: First, because it obviates the demand for a step-ladder, which is always an awkward article of furniture to conceal in a small room; and, second, and indeed chiefly, because heat ascends and the upper part of a room is sure to be many degrees hotter than the lower,